



PUPPETRY JOURNAL



VOLUME III — NO. 3

NOVEMBER - DECEMBER - 1951

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Japanese Puppet Theater

By Jacobus Tenberge

Speak to a Japanese about puppetry and he will immediately say "Bunraku", the classic marionette theater in Kyoto, one time capital of Japan and still the center of oriental culture. Because of its cultural fame, Kyoto was not touched by the destructive forces of World War II.

In Kyoto, in the southern part of the principal island of Japan, a puppet troupe known as Bunraku-za was organized in the 1790's by Uemura Bunrakuken, a prominent Gidayu singer. The Bunraku is characterized not only by the marionettes which are pushed and pulled directly by the hands of three operators instead of by strings, but also by the Gidayu chorus which has the responsibility of presenting the dialogue as well as the delivery of the story in music sung with samisen accompaniment. The samisen for Gidayu singing, incidentally, has a timbre of its own: a sober, heavy tone in contrast to the gay, volatile sound of the Nagauta, one of the most representative types of classic Japanese singing.

The present Bunraku, or the Ningyo Joruri as it is sometimes called, has developed from separate sources. The puppet operating element originated in the so-called Kugutsu which was introduced from Central Asia into Japan around 1000 AD. At one time it was combined with Shinto festivals but later it became united with the Joruri which today is almost synonymous with Gidayu, started in Kyoto about 400 years ago as a kind of ballad for Buddhist motives. In the beginning it was accompanied by a singer and by the biwa, a string instrument resembling the lute. Later in the Momoyama Era (1570-1610 AD) the lute was replaced by the samisen.

Ningyo Joruri owes its development largely to Takemoto Gidayu, a Joruri bard who is responsible for the name given to that variety of the Joruri which is composed exclusively for the puppet show. Takemoto actively introduced social problems into the Gidayu depending for the material largely on the famous dramatist Ghikamatsu Monzaemon (1753-1724).

Although not without feudalistic traits, the Bunraku play on artistic and moral grounds continues to be relished and cherished by the classic-minded theater-goers and is financially supported by the government for preservation. The art is considered, according to a recent criticism in a Japanese newspaper as "displaying unusual delicacy in the handling of the puppets as well as satisfactorily imparting the virtues of the Japanese nation: righteousness, compassion, loyalty and affection."

Originally the Bunraku puppet head was made of clay but in the late 1620's it was changed to wood with movable limbs connected to the trunk by strings. The present Bunraku figure has a paulownia head separated from the trunk which is made of bamboo. The whole puppet when dressed sometimes weighs from 25 to 40 pounds.

The head, technically called the "kashira", is the most elaborate part of the entire figure. Bunraku heads move their eyes, their eyebrows, their mouths. This is done by a handle protruding from the trunk

through the under part of the neck. Female figures, however, generally lack the movements of the eyes, eyebrows, etc. This is supposedly substituted by the technique of the operators and by the atmosphere created by the chorus singing. The head measures about one eighth of the height of the entire body.

The arms are made of Japanese cedar with the hands usually manipulated by strings set inside the arms. There are more than thirty kinds of hands devised according to the roles such as grasping, dancing, playing the samisen, etc. Some hands have thumbs and fingers that are movable separately and there is also a hand that has a leather hinge at the wrist by which the operator moves it when he gives the puppet the part of writing with a brush.

The legs are divided into large, medium and small sizes with the feet moving on an L-shaped metal handle fixed in back of the heel. Female characters, whose skirts are normally on the ground or trailing, do not have movable legs. The operator in charge of legs moves the skirt in such a way as to give the impression that the puppet is walking.

The complete figures are also classified into those representing old men (fukeyaku), good-lookers (nimaime), females (oyama), children (koyaku), jesters (chari) and for small parts called fillers (tsmuae). The females are in turn minutely graded according to age as well as characterization such as pie-faces and prostitutes, etc.

The present Bunraku troupe has about 100 members, comprising Gidayu singers and players of the samisen and other instruments in addition to a little less than 30 puppet operators.

Except for small parts, each puppet is manipulated by one leader-operator in charge of the trunk and the right arm, and two assistants, one for the left arm and one for the legs. All three act in full view of the audience but the leader is the only one with face uncovered and sometimes in samurai ceremonial dress. The assistants are in black and hooded.

The operating of the puppets is done in what might be called the acting corridor, the front part of the stage immediately behind the proscenium. With the set in the back this zone forms a lane concealed in front by a waist-high wall which hides the operators' legs from the audience. The upper edge of this wall represents the ground level for the puppet. One of the special assistants to the entire troupe of operators is the "coiffeur-surgeon" who takes care of the hair of each of the puppets before and after they appear on stage.

Sometimes the Gidayu chorus sits on a revolving stage which shares the main stage and which changes the accompaniment from singing to instrumental playing. But in most instances the Gidayu men are to the right of the puppet stage and remain there throughout the entire performance.



Breezy, Don and Vera

Don Ward

(Vera and Don Ward started on their careers in 1941 before their marriage at Northwestern University where they worked in the radio department, Vera acting and Don producing and announcing. After Don's graduation he continued to work in radio first in Gary, Indiana, next in St. Louis, Missouri, and finally in Chicago, Illinois.

Both Don and Vera are versatile and talented. They combine their puppet shows with magic tricks. In fact, it was through Don's interest in magic that he first started in puppetry. It was called "Out of My Hat" and consisted of a small rabbit hand puppet inside a magician's top hat which performed the magic tricks on Don's hand. Soon they added other puppet characters: a turtle called Captain Crusty, a skunk named Breezy. Later Don hired Frank Marshall, who is an expert puppet craftsman and claims credit for carving the original Charley McCarthy, to carve other puppets for them: namely, Clementine Crane and Florence Flutterby. Don has discovered that it is not necessary for the puppeteer to design and carve his own characters, but it is necessary for the puppeteer to create his own character through study, thought, practice, and a convincing performance.

Puppetry seemed to be the answer for Don. He had always been a jack-of-all-trades and puppetry offered him an outlet for all of his talents — even for all of the buffonery that had been in his heart but which could not be expressed as Don himself because of the mores of social dignity and because as Don says, "I'm not good enough as a comedian to make a fool of myself in public, but those puppets can do anything and everything and get away with it.")

We are facing it. There is nothing new under the sun. We're using the oldest theatrical dodge in the world to enhance the scope of "Breezy, Don, & Vera" (4:15-4:30 PM daily, WBKB, Chicago).

Even Shakespeare knew he couldn't build Birnam wood right on stage so the audience could actually see it come to Dunsinane hill against Macbeth. Shakespeare knew that the audience's imagination would build a much more realistic and terrifying traveling forest than he could possibly erect at the Globe. All he had to do was have Macbeth in his frantic terror point his sword off stage left and cry, "Egad, man, the woods are walkin' and they're comin' this way!"

We have found that our "offstage community" works much the same way. It doesn't move like Birnam Wood but it helps our story move. Our TV audience sees only the balcony of our cast's apartment and the French windows of Vera's apartment next door. Yet we have tried to build up in their imagination a picture of Mrs. Doppelfinger, the landlady who lives upstairs; the vacant lot across the street where the gang plays baseball; the homes up and down the lanes of Windy Manor, the community in which they all live. We keep all of these points alive by constant references to them in our story line.

The people who live in these neighborhood homes are the cameramen and stage crew who help put "Breezy, Don, & Vera" together. If Captain

Crusty, our turtle, needs the loan of a cup of grated cheese for a special blintz he's cooking he calls up to Mrs. Doppelfinger and she lowers it to him on the end of a rope . . . a very neat arrangement, and, incidentally, a very colorful bit of business we can use from now 'til the pearly gates.

Every one of our principal characters has his own room in the apartment and he furnishes it according to his personality. Even though these rooms are never seen you are quite sure how they look, and it is easy to imagine what takes place within them.

With the apartment idea for our set we feel that Vera's talking to our gang from the French windows of her apartment next door eliminates the technique of the pretty girl standing in front of a regular puppet stage.

The more regular offstage personalities and places we have the more episode material we have. And it is better to use these unseen people in situations than to promiscuously add new puppets. The less cluttered your show is with a multitude of figures the more solidly established will be your few principals.

We find it very difficult to add a new character. We've had one sitting quietly in our workshop for almost a year waiting his chance to join the cast, but as yet we've found no need for him. It would be criminal to push him in just because he's cute and has an unusual voice. Until he can fulfill a definite character role he'll continue to sit. This may make him feel most unkindly toward us, so we hope to develop in him a forgiving nature. Someday he'll make the grade.

The constant change in story line and situation demand that the TV puppeteer know the background and character of his puppets even more thoroughly than the performer with a set show. You must know exactly how each character will react to any given situation. The fact that in a daily show there are bound to be innumerable situations serves only to point up this need.

If Dick Myers gave Elmer Mouse a day off and he came to visit us, Breezy, our skunk, would probably try to enlist him in a practical joke; Mr. Announcer, our penguin, would try to sell him a half interest in a defunct cheese company; Captain Crusty would display much bravado until Elmer moved one little muscle sending Captain scurrying for cover. Clementine Crane would scream in typical woman fashion, then realize Elmer was friendly and try to get him to help her land her current heart-throb. Mrs. Florence Flutterby, being a wise old owl, would be completely unperturbed and give Elmer a lecture on neatness. Buzzer Bulb-head would befriend him immediately and, in his naivete, would ask him to accompany him to the delicatessen for a pound of cheese. He'd even let him carry the cheese home.

So there it is . . . as far as puppetry in TV is concerned the unseen offstage action and a deep understanding of each performer in your cast are two elements of vital importance. The offstage action keeps your viewer's mind busy. He "sees" much more than is actually there. He'll believe what he sees if the characterizations are consistent and strong.

Your own experience will tell you how valuable or practical this information is. It may be old hat to some, but if you plan to do a daily TV show with lots of what I call "adlibility" I think you'll find the above thoughts will hold up. Forgot to say one thing . . . to make these ideas really work you have to be just a little mad . . . about puppets.

Kungsholm Minature Opera

"The Kungsholm Grand Opera Erected for the Pleasure of My Friends and Guests" . . . reads a marble plaque over the door of the new addition to the famous Kungsholm Restaurant in Chicago. The premier, with *Madame Butterfly* as the opening attraction, will no doubt, have taken place by the time this *Journal* reaches you. With the opening scheduled for early in December, Fredrik Chramer, its owner, planned a gala opening with Lauritz Melchior, Jeanette MacDonald, Jean Hersholt and many other celebrities as opening night guests.

The new Kungsholm replaces the old one which opened in February 1942 and gained nation-wide recognition until it was destroyed by fire in 1947. The new theater, a small replica of the Paris Opera House will seat 200 persons. True to tradition, it boasts a celebrity box, copied from the ancient Royal Boxes in the European theater.

Fredrik Chramer, who was born in Denmark, confesses that his opera is the fulfillment of a boyhood dream. His grandfather gave him a puppet theater at the age of nine, and he immediately held a performance for his school friends. This interest continued until he was 13, when he was forced to leave school to learn a trade.

The Kungsholm Theater began to take form one evening when Chramer was giving a dinner for Kirsten Flagstad and Lauritz Melchior. They had sung *Tristan and Isolde* at the Civic Opera House and Chramer suddenly conceived the idea of having a puppet *Tristan* and a puppet *Isolde* act out the scene while he played a recording of their love duet. This so enchanted his guests, that he decided then and there to do a complete puppet opera in real grand opera fashion.

Two years later this dream was realized and the theater was opened! During the five years of its existence a score or more of operas were produced. Chramer is a perfectionist, and he demands the highest standards in his operas.

Now, Toscie is ready to take up his baton again and direct the miniature orchestra through the recorded overture, as the curtains open on a new and more elaborately conceived *Madame Butterfly*. Other productions will follow shortly. Admittance is by invitation or it may be obtained in response to requests for invitations from the Kungsholm, and are issued far in advance of the performance.

To describe the Kungsholm theater stage is difficult. No money or equipment has been spared to make it one of the most complete and effective in existence. Lighting is said to be far superior to large theaters, and the lavish costuming, properties etc., can not be equalled on any opera stage.

A specially designed stage has been devised to permit the small rod puppets (13 inches tall) to move about the stage floor. One-inch slots run all the way across the stage about a foot apart, with a slot running down center from front to back so that a puppet may have a free yet controlled movement.

The puppets, 1300 of them in the new cast, have been designed by Edward (Nick) Nelson, P of A member, and will be costumed by Miss Greta Foster, both of whom were responsible for the making and cos-

turning of the puppets in the early theater. Since more puppets must be on the stage than there can be operators below, the rod puppet must be of special construction, and it maintains its balance by means of a lead weight at the bottom which holds the puppet erect. The bodies are all wire with hands, feet and heads of wood. Head is made to bow and turn by a stiff wire. Arms are operated by two wires. Only puppets that must sit have a knee action joint. Mr. Nelson advises that the puppets are made on production line methods to save time. Even at this he can not average more than one a day. A day and a half to two days is required for costuming.

Hans Foster will again be stage manager, and Karl Kaufkautter, former Metropolitan singer, will be the assistant director, so that Fredrik Chramer, the director, can occasionally have time to enjoy the opera from the front of the stage.

Costumes, Slick and Simple

Many novices approach the costuming of a puppet with a great deal of eagerness. They even allow their enthusiasm to run out of bounds. "Here," they think, "is an opportunity to clothe the 'cute little dolls' in gorgeous, elaborate costumes." What a terrible fate for a puppet! Glamorized Cinderellas become overdressed in pink satins, silks, and sequins, with the final effect of a fussy, frilly pincushion. The witch in Hansel and Gretel is burdened with so many tattered garments that she looks like a greasy oil rag long overdue for the waste can. Kings, Queens, and other nobility in the make-believe world of puppets are often so laden with glittery, glass jewels that one wonders how they can maintain an upright posture under the weight of such opulence.

The costume of a puppet must be functional. It serves many purposes. It must support and extend the description of the character of the puppet, which should be well defined in the modeling of the head. Clothing must allow for easy and free movement. The costume can assist in creating the illusion of even greater movement than is normally possible for the puppet. Flowing sleeves will give the arm the effect of large gestures; full skirts will accent movement of the torso; tassels and fringe on a hat or head decoration will make even the slightest motion perceptible.

Thoughtful consideration should be given to color and color combinations in costuming puppets. There should be a harmony between costume and scenery and with the costumes of the other puppets in the group. A simple standard rule to observe in selecting colors in relation to background is to use bright-colored costumes if your settings are in dull, dark colors, pale pastels, or soft greyed tones. If sets are gay and bright, fabrics should be soft pastels and subtle shades. It is a good idea to choose two, three, or at most four colors for costumes and to use varying quantities of these colors for all the puppets in the play. It gives them a unity and at the same time the audience feels that the puppets have a relationship to each other.

For example, if Johnny wears a red woolen jacket, his sister Mary could use the same red wool for a waistband, a kerchief, or a border on

her skirt. If Mary has a green skirt, Johnny could wear a tie, shirt, or jacket decoration of the same green cloth. This is a good way to use scraps and leftover fabric, and helps to keep the costume costs down.

A well-made costume will help to conceal some of the inadequacies inherent in puppets. The joining lines of the neck and hands can disappear with a high-necked shirt, blouse, or dress, collars, scarves, ties, shawls, capes, turtle-necked sweaters, a bit of lace, or a ruffle. Long sleeves, cuffs, ruffles, beads, or bracelets will conceal the line where the hand is glued to the arm.

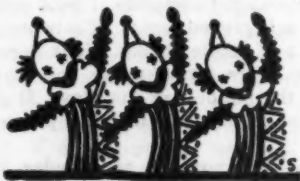
By all means, use "jewels" whenever necessary. But please remember that "a little goes a long way." Use the glittery stuff sparingly. Small pearls, rhinestones, sequins, and colored glass pins and earrings from the five and ten cent store can help to "enrich" a costume. A small rhinestone brooch attached on her hair as a tiara can give the queen a regal appearance. She needs no other jewel embellishment. A string of imitation pearls tight around the neck of a princess and perhaps one or two rhinestones sewn to a finger will add just the right touch. A small colored glass pin or one or two small bits of polished shining brass or copper sewn to the chest of a king or a colonel gives the right effect.

It will help to sketch your puppet characters, even crudely and roughly, on paper before you begin to make a costume or even the puppet head. Fabrics should be well chosen. Solid colors are easier to use, but there is no objection to the use of patterned materials. Avoid fabrics with large patterns. They are out of proportion to the size of the puppet and tend to dwarf it or distract from the form of the figure. Small flowered prints, geometric patterns, and stripes are good.

Fabrics with textures like Indianhead, monkscloth, soft cottons, bur-lap, lightweight woolens, and felt are fine when one or two different materials are combined. Castoff materials of silk, lightweight satin, crepe de chine, net, voile, wool, linen; cotton from handkerchiefs, dresses, scarves, shirts; and old feathers and fur will often find new grandeur on a puppet costume. Old knitted socks, sweaters, and gloves can be converted into puppet costumes. It is still better if someone can knit delightful miniature sweaters and caps for the puppets.

You can find guidance, source, and inspiration for costume ideas in the many children's books, sketches, paintings, and drawings on period costumes. Most libraries have excellent books on costume design, especially books on theatrical costuming.

Costuming a puppet is as much a part of the creative work in puppetry as the modeling of the head, painting scenery, or writing the play and music. The thoughtful effort and the patient work in creating a well finished puppet costume of a harmonious design will add much to the beauty of your production.



Puppet Bookman

Lawrence R. Maxwell

(Lawrence Maxwell was asked to write this article because some of us feel that he is rendering a real service to puppeteers in making available books which are hard to obtain and out of print, as well as the current publications. His address is given in the advertising section of this issue.)

I became a specialist in puppetry books, not because I know so much about them, but because my bookseller conferees, well-versed though they be in most of the arts and sciences from alchemy to zoology, have left puppetry pretty much alone and know even less about the subject than I do. I am frequently asked how I happened to break through this wall of ignorance and indifference, and the answer, I am not ashamed to say, is in the best tradition of bookselling, — a customer drove me to it, and I have been picking his brain ever since by way of thanks.

When I had a shop in New York's Greenwich Village, Al Wallace whose workshop was nearby, was a frequent visitor. On several occasions he asked me to hunt up puppetry titles for him. Presently he urged me to add a shelf of puppetry books to my permanent stock, saying that he and his friends would like to know of at least one place where they could be sure of finding puppet books when they wanted them. I pleaded that I wouldn't know what books to stock, but when Al volunteered to help me select them, I knew that I had the best offer that I would ever get, so I took the plunge at once. I started with a scant dozen titles, but, encouraged by customer response, I acquired every puppet book I could locate and now have close to one hundred.

The books I have acquired seem to fall into three main categories. The first, which I find most attractive, deals with the history of puppetry. They may cover the whole known record of the art, puppetry in a given country, or at a particular period. Some are devoted to the work of a single puppeteer. These are often characterized by lavish and superb illustrations.

The second group is made up of the "How To Do It" variety. These are the bread and butter of my business. Books telling in 300 pages how to build and operate every kind of puppet known to man or specialized treatises such as the late Paul McPharlin's little booklet on puppet hands. Since there is much overlapping in this group, it is well to select one written at the prospective user's own level.

My third group is made up of puppet plays. Not much need be said of these, except that the buyer of plays should keep in mind the age level for which the play is intended.

It has been a couple of years since Al talked me into buying those first books. I no longer have a shop, but, operating exclusively by mail, I have sold puppetry books to puppeteers in most of the 48 states, and in many countries overseas. My present stock includes every current title published in the United States or England and many which are out-of-print or available only in a foreign language. My knowledge of puppetry has increased slowly to the point where I can give intelligent ans-

(Continued on page 20)



PUPPET PARADE

(see photo section)

PUPPETRY IN JAPAN

Major Jacobus (Jack) Ten Berge, now stationed in the Pacific sends an interesting first hand report of the Japanese theater, complete in this issue.

Lea Wallace sends the following information about him. "Jack was editor and publisher of the Glen Rock, N. J. Record, when Bill Shuring and Herb Scheffel approached him for publicity for their production of the *Nutcracker Suite*. They got the publicity and Jack never again got puppets out of his system. He became a member of the New York Puppetry Guild, helped with the 1938 Festival and became so inspired by the Festival that he built a one-man portable show.

Interrupted twice by Uncle Sam, Jack has partly realized his dream of a community Little Theater, sponsoring puppets, drama, dance, music and art exhibitions. In the summer of 1950, with the help of the community of N. Haledon, N. J. an outdoor theater was built, with the first set of performances planned. Uncle Sam issued the second call and Jack left for the far East. Not however, without one gala performance. Jack gave excerpts from his *Marionette Minstrels*; Lea and Gia Wallace gave a hand puppet show, and the children of the community gave a puppet show which was rehearsed under Jack's direction. In the meantime the children of the community and their parents are busily engaged in puppet production, with another gala performance scheduled for and upon the return of Major Ten Berge."

BREEZY, DON AND VERA

Don and Vera Ward, of Chicago, Illinois, with Puppets from Breezy, Don and Vera, television show seen over WBKB, Chicago. (See story in this issue.)

THE SALZBURG MARIONETTES

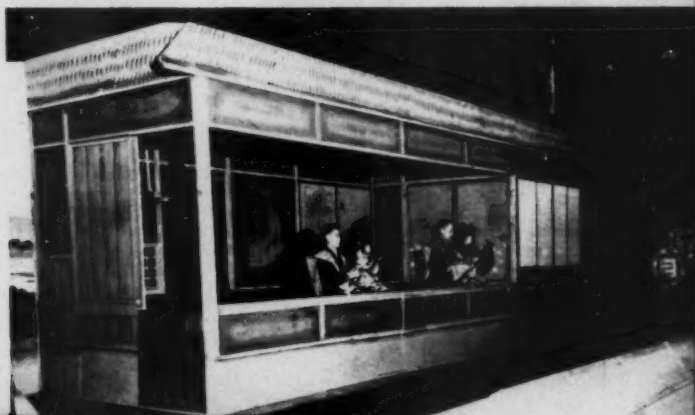
Lower left . . . The Salzburg Puppeteers. Arriving in this country during October, the Salzburg Marionettes have been delighting audiences throughout the East and Middle West with their delightful repertoire of Mozart operas. Altho essentially a family group, consisting of Herman Aicher, his wife Elfriede and two daughters Frick and Gretl, the family unit is supplemented with other backstage personnel, as shown here.



J



JAPANESE THEATER



DON *and*

VERA WARD



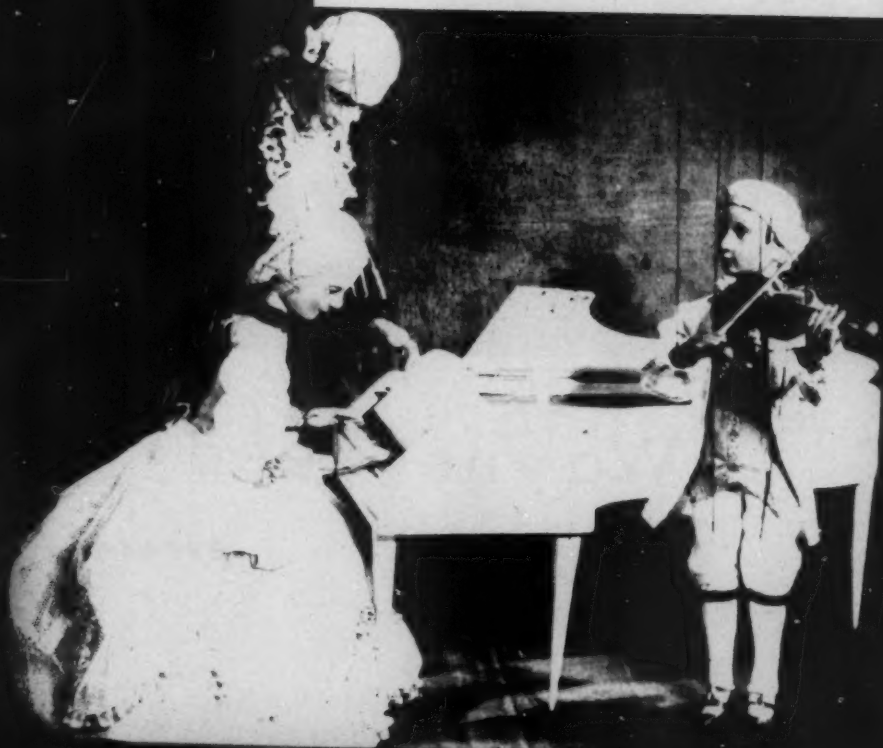


Breezy, Don *and* Vera

SALZBURG MARIONETTES



The Aichers
Pavlova
Mozart Family





Wayne Reed

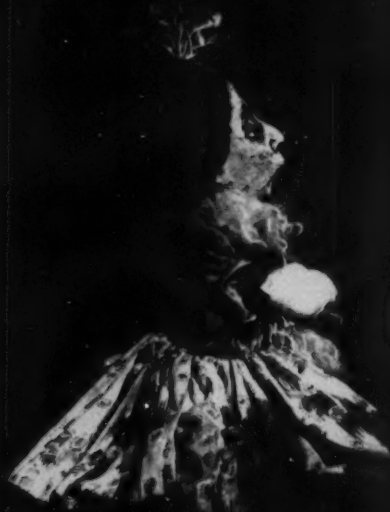
presents



Winter Wonderland

MEMPHIS

Junior League





Their itinerary was unfortunately received too late for the October *Journal*, but Eastern puppeteers may be able to see one of the following late dates: Dec. 7, Allentown, Pa.; Dec. 8, Washington, D.C.; Dec. 15, Newark, N. J.; Dec. 15, Orange, N. J.; Dec. 16, New York City; and Dec. 18, Philadelphia, Pa.

They return to Salzburg Jan. 3, but have a contract to return to the U. S. for the next two seasons.

Center . . . Anna Pavlova. Anna Pavlova, star of the Imperial Russian Ballet, was known throughout the world for her great art. "The Dying Swan," with choreography by Folkiné and music by St. Saens, was one of her most famous and best known presentations. The Salzburg's famous dance study of this well known number was presented on Ed Sullivan's TV program previous to their tour, as well as many times on tour. It is rumored (without verification) that the Salzburgs will present **Snow White and the Seven Dwarfs** on TV around Christmas time on one of the big networks.

Lower right . . . The Mozart Family, Father, daughter Nannerl and son Wolfgang. One of the many scenes where the boy Mozart delights the audiences with his charming simplicity, which, though impertinent at times, steals everybody's heart.

Although the Salzburg Marionettes have a repertoire of over one hundred selections, the American tour presents a specially selected group consisting of, Operas . . . **Bastien and Bastienne, The False Gardener and The Impresario**; Humorous Plays . . . **Mozart Visits the Empress and Wolfgang Mozart and the Butcher**; Ballets . . . **The Dying Swan and Eine Kleine Nachtmusik**; Fairy Tales . . . **Rumplestiltskin, Snow White and the Seven Dwarfs and Cinderella**.

WINTER WONDERLAND

Puppets by Wayne Reed of Akron, Ohio, in two scenes from **Winter Wonderland** by the String Guild Marionettes. Particularly appropriate at this time of year, Wayne's beautifully costumed skaters are as charming as the two dancers shown in an early issue of the *Journal*. The illusion of ice and snow gained by careful staging and lighting is most effective and gives an atmospheric quality to the set seldom attained.

MEMPHIS JUNIOR LEAGUE

The Junior League of Memphis presented **Robbie and the Rooster** at the Mid-South Fair in Memphis. The play was seen by about two thousand children from Tennessee, Arkansas and Mississippi. The audience was particularly interested in Mr. Peck, the rooster, who was concocted out of a spring, a hat feather, pipe cleaners, umbrella rods, bits of cloth and a rubber ball. Puppet chairman is Mrs. Hester Allen.

(Continued from page 9)

wers to perhaps half of the question I receive, as, "What book will tell me how to . . .?" Such questions are always welcome. And I have found, while adhering to a policy of sending books on approval, that not a single puppeteer has failed to return the book or remit the price in full.

And now, a last word, strictly off the record. An out-of-town puppeteer was in New York City recently and made arrangements to examine my stock. Everything went well until she admired a book from Switzerland and asked the price. I explained that I had never had the book before and that I liked it a great deal and would like to keep it for a time before putting a price on it. "I don't think you are really a bookseller at all," she said accusingly. "I think you are really a collector at heart." Well, folks, that is the way it has always been with booksellers and I hope, for your sake, that that's the way it always will be. Because when you buy something from a man who loves what he sells, you get more than merchandise, somehow, it has about it, an extra indefinable, wonderful glow.

Magnolia Land

Wesley Wiksell
(Festival Chairman)

Festival will be in the deep Delta country next June!

About the time magnolias and crepe myrtles are in bloom, Louisiana State University's Speech Department will be host to the Puppeteers of America, and plans are in order for some real southern hospitality.

All members will be housed in one of L.S.U.'s most beautiful dormitories. In the spacious foyer of the same building, the exhibit will be assembled. All meetings are expected to be held in the same dormitory's meeting rooms, and the library is being set aside for book displays. Performances will be in the beautiful air-conditioned University Theater. Meals will be served in Hatcher Hall's air conditioned dining room.

Most puppeteers have time only for puppets, but for those who like to punctuate their puppet activities with a swim, the famous Huey P. Long outdoor swimming pool will be available during open hours in the afternoon and evening, free of charge.

Once in Louisiana, those who can stay on will find much to make an extended vacation a pleasure. Louisiana, with its rich French tradition is something worth seeing. New Orleans is only 80 miles south of Baton Rouge; and the Evangeline country, and gulf waters with their deep sea fishing are close by for any who care to continue their journey.

Festival plans are already booming. Bill and Ruth Duncan will open the Festival performances with the first Tatterman production to be seen at Festival since 1948, **The Legend of the Lightning**. Rufus Rose Marionettes, Martin and Olga Stevens, Proctor Puppets, Spence Gilmore and the Entrikins are already slated, as well as George Larsen with his **Punch and Judy** show. Lem Williams and John Shirley are already signed up for demonstrations and varieties. This is only the beginning.

Rufus and Margo Rose will head the Institute and will soon announce the completion of their staff.

Plan on being with us June 24 through June 27 for Festival and from June 26 thru July 5 for Institute.

Room and board in the University Dormitory, \$6.00 per day. Rooms only, \$2.00 per day, for those who prefer to eat in the University cafeteria.

Festival Questionnaire

Olga Stevens
(Chairman Survey Committee)

From the beginning, the object of the P. of A. has been to serve you by enlarging the scope of Puppetry. The feeling of the majority has been that one of the best ways of doing this is an annual festival. In the past this has been four days of seeing, meeting and enjoying puppets and puppeteers.

In order that your festival will give the greatest good to the greatest number, your Council has sent you a questionnaire concerning your pleasures and interests in such a gathering, for your careful consideration.

Following a puppetry conference, called by Paul McPharlin in Detroit in 1936, the P. of A. was organized in 1937 in Cincinnati, during a four day Festival held at the Hotel Gibson. Each year, since then, (with the exception of two years during the war) some person or group has undertaken the tremendous task of organizing Festivals in Chicago, New York, St. Paul, St. Louis, Detroit, Waterford, Conn., Oklahoma City and Oxford, Ohio. These Festivals have been held mainly in hotels, with the exception of Waterford, which is the home of Rufus Rose, and Oxford, which is the home of Bill Duncan and Western College.

In 1950 the Festival had, for the first time, a college campus for its activities, and inaugurated an eight-day Puppetry Institute for members wanting practical training after the Festival. The campus arrangements were so satisfactory that the P. of A. voted to return to it for the 1951 Festival and Institute.

The general feeling at this time was that a college campus was ideal for our purposes. Some members thought a permanent site would be better than having a different one each year; others thought that this would not be fair to those living at great distances. Perhaps four colleges, in different parts of the country, could each play host to us every fourth year. In 1952, we will see if the larger campus of L. S. U. at Baton Rouge, La. is more or less satisfactory than was the smaller one of Western College at Oxford.

Your questionnaire asked you about potential college sites, and several other things concerning the Festival. As soon as all answers are in, we will advise you as to the results. If you want this to be your festival, send in your answers, if you have not already done so, and if the questions do not include your interests, don't hesitate to ask and answer your own.

In Tribute

Puppeteers were saddened to learn of the sudden death of Virginia Cormany, puppeteer and physical education teacher at the May School in Chicago. Virginia had been a member of the P of A for many years and was active in the Chicago group. Sincerely interested in young people, she was also leader of the school patrol boys, leader of a Brownie troop, and a director of the West Side Child Guidance Center. She had established herself so firmly in the hearts of her pupils and their parents that plans are already underway for a permanent memorial to her memory in the school.

P of A members were also grieved to hear that Mrs. Edna Nelson, wife of Edward N. (Nicholas) Nelson, passed away at her home Nov. 8th after a heart attack which she suffered earlier in the week. She was the mother of Lorraine Mackie, and the late Robert and Arthur Nelson, all P of A members.

Journal Notes

The best buy of the month . . . a 40 page booklet by Bil and Cora Baird, **Making and Staging Marionettes** complete to the last detail, color photos, diagrams and three short plays adapted for marionettes by Otto Kunze. Obtainable for 25c from Woman's Day, Marionette Booklet, P. O. Box 270, New York 26, N. Y. Don't miss it!

Cascorez, a polyvinyl resin glue, made by the Borden Company, is now obtainable at most hardware and book stores. It has a peculiar adhesive quality superior to most glues and can be used with wood, cloth or paper. Especially fine for puppet making, and costuming. Similar to the glue used by Olga Stevens at Institute, but may be purchased in small quantities.

Check McCalls Pattern, number 1659, 50c . . . five hand puppets (donkey, clown, ballerina, Santa and reindeer). Direction for small theater and two Christmas playlets, **Santa and the Naughty Reindeer**, and **The Sad Clown**, are also included. We haven't seen it, but it may be worth looking up.

Do you know that you, as a member of the P of A, are entitled to use the official blue and silver membership labels? These attractive labels are gummed on the back for ready use and add a distinctive note to your stationery, your brochures, or any part of your puppet equipment. They cost only \$1.00 for 200, \$3.50 for 1000. Order from the Executive Office.

Selling Your Show

Are you having trouble selling your show? Take a few pointers from Frances Schram, Director of Brigg's Management, a Specialized Bureau of Children's Theater in New York City.

She advises that you have, first of all, good publicity material. This should include attractive posters, preferably with blank space to fill in local place and date; glossy prints for newspaper reproduction (these should be taken by a professional photographer); press notes for newspaper releases (if you can't write these, enlist the aid of a good newspaper writer) and sufficient radio blurbs about the company and the show for the use of local stations.

A matter of extreme importance, and a sure clinching sales point, she advises, is your ability to show the sponsor that your equipment will guarantee excellent vision and sound in all parts of the playing area. Many complaints have been raised against puppeteers who fail to meet this requirement.

And last, be prepared to convince your sponsor that the production is good theater, and will be presented with technical skill.

Regional Activities

Marjorie Shanafelt, of Lincoln, Nebraska, reports a two-day Puppet Institute, conducted all by herself, September 29th and 30th, in the Sanford Museum at Cherokee, Iowa. Marjorie writes, "All teachers interested in puppets in 23 counties were invited. I showed puppets made by the various people whose puppets are a part of my "puppetorium," (Vivian Michael's hand and rod puppet received tremendous response), had several cases filled with various kinds of joints, (Lem Williams lent me two splendid body types); also tools and the necessities for making puppets; about thirty good books on the phases of puppetry including a nice display of P of A publications. A twelve-foot screen held puppets from other countries. The crowds grew so large that we had difficulty in handling them and many were turned away. I felt well repaid for all the effort it required."

Frances Benson, Junior League member from Portland, Oregon, returned from the 1951 Puppetry Institute and organized a four session Puppetry Training Program for Portland public school teachers, sponsored by the Junior League. With an unexpected registration of 75, Frances reports "butterflies" but with enthusiasm to the rescue, and a well planned and definite program, everything turned out perfectly. Sessions were held on Friday afternoons of four consecutive weeks, giving the teachers time to work between sessions.

In addition, the League finished rehearsals of "The Red Door" directed by Donna Rue Munsey and started touring all the schools of Portland November 1.



Robert and Edith Williams of Puyallup, Washington, have an "Arabian Night" tale for the coming season: "Young Leo" . . . **Art and Janet Zapel** of Ft. Wayne, Indianny, report that their "DoFunny Players" are doing a WOWO-sponsored fire-prevention show titled "Five Alarm Follies," and a series for the Library during Book Week. Regarding the former, Art says, "Such a topic for puppet shows has presented many interesting problems, one of which is the exploding furnace now in the experimental stage. It's a miniature job, but the gunpowder is real. I'm in the process of determining the precise amount of explosive to use to achieve the effect but not put us out of business. After the explosion the puppets come up in blackface so the trick is not to do the same myself." Art also sold a magazine article to **American Family**, the IGA Stores magazine, "Puppet Premiere In Your Basement." . . . The grocery chains are really giving us a play these days: **Kroger's Family Circle** for October had "A Children's Theatre . . . and how it grew." about the Keene, New Hampshire Children's Theatre. The charming **Susan Ott** is the director. (Thanks for the P. of A. Plug, Sue.)

Carol and George Bethune, Denver Art Museum, had a potential new member of P. of A., Jeffery Lloyd, 8 lbs. 14½ oz. on Sept. 24th. Gradually our ranks are swelling. George is designing the new display cases for the P. of A. touring exhibit . . . **Marcia Ellen Hornsby** said "yes" to **Mr. Joseph Allan Owens**, August 25th at Lexington, Ky. My my — "Little Joe." Hmmm — Time sure do fly. Why, I can remember when Joe was just a little - oh well. Congratulations, kids, from us all . . . **Cleo Cooley** and family sold their home in LaGrange, Illinois, and departed for California, where "Yum Yum" will probably get into into some part of the entertainment business, according to **Edward N. Nelson**.

Yvonne Verlaine will do winter shows in and around Washington, D. C., with new puppets by Nelson, a new tape recorder, and a new station wagon. Hot dog! . . . One of our Chicago Members, **R. W. Fenton**, has been promoted to "Advertising Manager" of the People's Gas Co. Congratulations . . .

Ruth and Don Gilpin, with **Rod Young**, started their fourth season on TV on October 1st . . . The **Bob Atcher - Sammy Squirrel Show**, WBKB (Chi.) 10 A. M. Saturdays, 4:30 Sundays, has a live singing cowboy (Atcher) working with Sammy Squirrel (ranch foreman), Billy Bull, W. Oppingham Owl, Willie Worm, and Sylvester Skunk, operated and spoke for by **Don Williams**, who originated the characters on a good citizenship radio show in Lima, Ohio . . . "**Burr (Tillstrom)** is Chicago's brightest star in the TV sky," says an unsigned article in **TV Forecast** — which nobody will deny. Same article, however, opens

There just has to be, and the main reason for this belief is a whimsical little TV masterpiece called **Kukla, Fran & Ollie**. In the words of the immortal Rochester, "Oh Boss, COME now!" . . . Although nobody will come right out and tell me, I gather that **Cy Kelly** is actually engaged in TV in Cincinnati with "Bandwagon" somewhere in the title, and a "Captain Glenn" somewhere in the cast. Well, I would live in the woods.

Norma Jean Sweet married **Mr. Phillip Dean Raymond** September 28th in Fort Worth. Our felicitations . . . **Ellen and Romain Proctor** did their customary swing out through the West - report weather and country both beautiful. Seems I remember one time they got snowed in out there, years ago . . . **Meredith (Bixby) Marionettes'** new show is "The Magic Stalk," a new do on our old friend, "Jack-and-the-you-know-what. **Gail Jannuzi and Phil Molby** are taking it out. It has a scene at the country fair, complete with a Punch booth in action, and here's a switch: since it's a string show, these handpuppets are operated from above with strings! Phil and Gail are threatening to write for early release the first volume on "The String-Hand Puppet." . . . For reasons I'm not allowed to say, I can't tell what puppet company is still replacing drapes, music, records and props because a janitor figgered they were junk and **BURNED THEM UP!**

Mrs. Lora Johnston of Waterloo, Iowa, and **Barbara and Henry Wallace** of Tulsa, Oklahoma, are making their plans now to attend the Fest in Baton Rouge next year. How about you? . . . **Louise and Kent More** write: "Played two weeks in October in Minneapolis and saw more wonderful people! **Lem and Mary Williams, John Shirley and wife, Andre Verne'** and **Bob Longfield** (who was leaving for an Omaha job as TV Director, and **Dick Weston** (who stopped on his way to do a show at the Moose Club.) We had an elegant Sunday dinner with the Williamses, and a short-term puppetry institute in Lem's basement." For the benefit of members who have never been in Lem's basement - it is the most wonderful shop, theatre, storehouse, puppet place you ever saw! **Dick Weston**, by the way, can be looked up by you members in **Grand Island, Nebraska**, at the International Harvester show, for 6 weeks starting January 7th . . . **Ida Jervis**, of Happy Joe's Puppets, Falls Church, Va., reports that their leading man, **Joel Rogosin** will enter Stanford University as a freshman this year, and if anyone around **San Francisco** needs a hand-puppeteer who is a good ad liber and competent dramatic actor, they should look him up. The troupe he left is now exclusively a family affair; mother **Ida**, dad **Sid**, 8 year old **Nelson** and 5 year old **Alice**, (whose specialty is sound effects and small kittens.) **Ida** says, "Since Joel left us, we have given up all television performances, but are having a new family experience in its place which is much more rewarding."

Mr. W. A. Lamb, Salamanca, NY, who has been a puppeteer for over 50 years, and is still head over heels in love with Puppetry, joined us recently. Welcome, Mr. Lamb . . . **Edith McBeth**, Des Moines, Iowa, at the Iowa State Fair for the 5th year, did shows at the Women's and Children's Building Auditorium, and a TV show for the Roving Reporter over WOI facilities . . . **Johnnie Hall**, Baltimore, is "back in the racket again, and having a lot of fun." He conducts a puppetry class for the Uplands Community Assn., recently guested on WBAL-TV, is Technical Advisor of the **Quaker Village Puppeteers**, and is building new

with: "Somewhere in heaven, there must be an honored spot for puppets. puppets for a variety show and a play . . . **Fritz Holzberlein**, Oklahoma City, did a show the other night. The Sponsors liked it so well they paid him almost twice the contracted price! Now you know you can't do better than that!

Pvt. Don Sahlin is fighting this war in kilts! Did the Scot in a Special Services performance of "The Hasty Heart" at Fort Devens, Mass. and got RAVE notices! He sang on a semi-weekly radio show taped at camp and sent out through Boston. Did his "St. George" fistpuppenspiel over WBZ-TV. Whether because of or in spite of all this, he was scheduled to be transferred to Ft. Benj. Harrison (Indianapolis) Oct. 25th for 10 weeks of Special Service School . . . The best news audiences have had in some time is that **Alan and Spence Gilmore** (Denver) are turning professional! Heading for the Southwest and West Coast the first of the year, you people out there have a chance to see something really delightful! The entire membership wishes them big audiences and happy touring . . . After a year in Japan and the Islands, flying, and evacuating wounded from Korea, **Cpl. Donald A. Ward**, (Af. 20641209, 3200 Med. & Heavy Bomb. Test. Sqd., Eglin Air Force Base, Florida,) back in the USA for a while, yearns for letters from you puppeteers. He's building a new show, "Snafu," for the War Bond Drive, and might get to go on tour with it through the Air Force. . .

The Lessellis are doing "Valiant Little Tailor" this season. Their home is in California, they've been doing puppets for 15 years. Taught puppetry 5 summers at Penna. State College, and did the same last summer in Sacramento. Did USO in World War II, and have made several film and TV appearances. They do the whole shebang, from writing right on through. And I've never seen them, darn it . . .

"The **Round Robins** are flying," reports Mrs. Alice Fox, who with Mr. Fox will make their winter home at 13 Oxford St., Chevy Chase, Maryland. "At each stop they pick up wiggly worms of ideas to share with the flock."

If you are a teacher of children and would like to fly with the Round Robins write Mrs. Alice Fox, 104 Fair Street, Cooperstown, N. Y.

Miss Bubbles Divine, international favorite, is still full of duck-bumps over her continental tour. Her consort, Herb Scheffel, reports: . . . "oh, the broken heart trail she blazed along her first trip abroad. She carried on like mad in all the capitols from her first show aboard the Queen Mary in the ship's concert (Only American Act on the bill) through Amsterdam, Vienna, Venice, Paris, and even (does this make her a "first?") gave a show for kids aboard a BEA plane from Rome to Nice, while flying over the blue, blue, plush blue Mediterranean. She rested on her laurels homeward bound on the Queen Elizabeth and temperamentally would NOT sign up for the returning ship's concert. (It was laid to "temperament," but I believe she was plumb bushed.)"

As you may have guessed, the Roving Reporter for this column is your mail man, and everytime he comes he is hypothetically asking you, for us, "What have you been up to?"

Tell it to Steve,
Middlebury, Indiana.

THE PUPPETEERS OF AMERICA
STATEMENT OF INCOME AND EXPENSES
FOR THE YEAR ENDED JUNE 30, 1951

INCOME

Balance brought forward from 1950	\$ 2937.91
Dues	2226.50
Puppetry Journal advertising	185.40
Sale of Seals	80.00
1950 Festival profit	891.32
TOTAL INCOME	\$ 6326.13

EXPENSES

Puppetry Journal	\$ 1737.70
Advertising & Publicity	700.34
Postage	236.28
Telephone & Telegraph	49.21
Library	12.86
Office Expense	257.40
Equipment	568.71
Salaries	1025.45
Miscellaneous	
Surety Bond & AETA membership	22.50

TOTAL DEDUCTIONS \$ 4600.45
EXCESS INCOME OVER EXPENSE \$ 1725.68

July 10, 1951

William Ireland Duncan, Exec. Sec.

1951 FESTIVAL
FINANCIAL REPORT

INCOME

Registration fees	\$ 1496.50
Box Office receipts	490.90
Program advertising	127.90
Sale of books	86.21
Sale of seals	16.43
TOTAL INCOME	\$ 2229.94

EXPENSES

Publicity Expense - including printing, mimeographing and advertising	\$ 456.22
Exhibit	232.57
Secretarial and registration help	104.50
Telephone and Telegraph	87.66
Parcel Post & Express	17.11
Badges	27.49
Program talent	425.00

TOTAL EXPENSES \$ 1350.75
EXCESS INCOME OVER EXPENSE \$ 879.19

September 10, 1951

William Ireland Duncan
1951 Festival & Institute Chairman

1951 INSTITUTE
FINANCIAL REPORT

INCOME

Tuition fees	\$ 1487.50
Materials fees	217.50
TOTAL INCOME	\$ 1705.00

EXPENSES

Supplies	\$ 187.88
Equipment	127.49
Room & board (5 instructors)	200.00
Salaries (7 instructors)	1189.63
TOTAL EXPENSES	\$ 1705.00

September 10, 1951

William Ireland Duncan
1951 Festival & Institute Chairman

There are many booksellers in the U. S. but only one specializing in puppetry. Current books, whether published here or abroad, supplied from stock. Out of print titles, if not on hand, gladly searched for without extra charge. Requests for information and inquiries with respect to specific volumes always welcome. Quotations given cheerfully.

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